

ENRICHED GOTHIC MOULDINGS.

RESPECTING the enriched neck mould, mentioned by your correspondent, "W. H. B.," in answer to the theory of Mr. Little, I would observe, although I do not remember the example pointed out by "W. H. B.," that it is not at all uncommon to find neck mouldings carved, as will be seen by referring to the following plates of my work on Gothic Ornaments. Vol. I. Plates 14, 76, 82, 85, 93, 94; Vol. II. Plates 1, 81 (where it is very fully developed, and a plan given of it), 85, and 91: the last example is from Exeter Cathedral.

I can point out other examples which are fully entitled to be called enriched mouldings, and, further, I consider that it is incorrect to say, that "the effect was produced by super-added ornamentation." For instance, we very often find used instead of a bead in the abacus of capitals, as in the nave piers at West Walton, a moulding formed of two sides of a triangle: when cut of a similar form transversely it forms a series of pyramids, and in the nail-head moulding found used very plentifully at Skelton Church in place of beads, &c. The dog-tooth ornament is formed upon the same principle, and now we first begin to see a feature which is very prevalent after its introduction, that the ground upon which the ornament is placed is worked into a hollow. Here, I conceive, is the great difference between Classic and Gothic enriched mouldings: in the Classic the ornament follows the contour of the moulding; but, in the Gothic, it is nearly always directly opposed to it.

Now, it might rather be said that the ornamentation of classic architecture is *superadded*, than it can be said respecting the Gothic, because in the classic it is either added upon the moulding, as in the enriched cyma, or it is cut down from the surface, as in the enriched ovolo, cyma reversa, &c.; but these mouldings are also found without these enrichments, without being carved, having precisely the same contour. The enrichments can be added or taken away at pleasure; but in Gothic the enrichments form a portion of the original design: they have never been added, but are a part of what was originally intended, and the adjoining mouldings have been arranged to receive them. They stand in the place of plain mouldings, not only one, but sometimes occupying the place of a whole group. They are therefore entitled to be called enriched mouldings, not upon the same principle as in classic, but that they are designed and arranged to occupy the place of plain ones. They cannot be said to be superadded any more than the whole system of mouldings, none of which are actually necessary in Gothic architecture, as many buildings are found without them.

Mr. Little says: "The sculpture might be removed, as it now is in some places, by havoc or time, and the form of the moulding still appears perfect." There is an example to the purpose in the large Early English double door in the cloisters at Westminster, where the large hollow which originally received the moulding is almost left bare of ornament. Now the hollow which we there see is not the form of the moulding, but of the ground upon which the moulding was placed, because, as it is at present, the capital carries nothing.

Where we should see a group of mouldings coming out upon the abacus of the capital, we have nothing but a large bare hollow, the enriched moulding which originally came out upon the capital in a convex form being lost. I cannot see, either, that "it was from the desire of the architect to preserve the contour of his mouldings that the system of deep undercutting and perforating their foliage arose." I conceive that it was the same love of strong light and shade which made them design their early mouldings in such deep rounds and hollows, which caused them to undercut their foliage to such a degree, as sometimes nearly to separate the moulding from the ground upon which it was placed. This ground was almost universally a hollow: in the first instance it was a straight surface, as may be seen by referring to early examples of the dog-tooth: at length the taste for deep cutting and deep shadow formed it into a hollow. That it was not upon any principle of

preserving the contour of these hollows, may be seen in a hollow around the same door, to which I have before referred, at Westminster, where the ornament is attached to it—and is entitled, in every respect, to be termed an enriched hollow moulding. Surely this is carving on a moulding. There are, too, hundreds of such examples of ornamental mouldings, and it was only when the ornament was large or of a particularly light character, that it was in any part detached. In the Perpendicular it is oftenest found attached. In the battlement or crenellated ornament, which is so frequently found in woodwork of the fifteenth century, we have a principle which is precisely the same as the formation of dentile in classic architecture: a portion is cut out at regular intervals. This is a common principle in the formation of many Gothic enriched mouldings.

In the arch of the west doorway at Ely Cathedral, and given at plate 73, vol. i., "Gothic Ornaments," is a roll and fillet with foliage carved upon it, and that which springs from its sides extends across two hollows, one on each side of the roll and fillet. This last example, however, is an uncommon feature. It therefore does not appear to me to have ever been a principle among the mediæval architects, "to carefully avoid disturbing the surface contour of their mouldings," although it may be observed that they do not always retain the same forms when carved as when plain: this is contrary to what is the case in the classic.

JAMES K. COLLING.

THE NEW BASILICA, ST. PAOLO, IN ROME.

WE quoted last week some observations on the church of St. Paolo, now building in Rome. Since then, one of our own correspondents has forwarded to us the following particulars:—The original church was burned down about twenty-seven years ago, and the new structure has been in hand ever since. Signors Belli and Poletti are the architects. It is built in the form of a Latin cross, and will be a very fine work. Unluckily, it is placed in a very damp and unhealthy situation. We have only had a little rain for two days and one night, and yet the damp has in places run up the walls for 4 or 5 feet. The transept has fluted columns of pavonazzetta marble close to the walls, which are faced with slabs of veined marble. Above the columns is a sort of double cornice, over which is a frieze composed of large circles of mosaic, each the gigantic portrait of a pope, but being placed at such a height they do not appear much larger than life. These mosaics are being made in the government factory: there are to be 230, I think they said: each measures at least 4 feet in diameter, takes twelve months to complete, and is worth about 200*l*. Over this frieze are pilasters of imitation pavonazzetta, and slabs of imitation marble for the walls, but good imitations, and in keeping with the lower part. The ceiling, unfortunately, is flat, which rather spoils the effect, and there is a very singular thing about it: the north-east corner is, or appears to be, considerably lower than the rest, though we were standing nearer to it, and, according to the rule of perspective, it should have seemed higher. It is very deeply carved in square and oblong compartments, and ornamented with flowers, fruit, &c., and is only white and gold. A lofty arch—the old one, I believe,—covered with antique and brightly coloured mosaic, and supported on two magnificent columns, with white marble Ionic capitals, the shafts of which are of one block of Sempion granite, about 30 feet high—opens into the nave (or is to do so when the hoarding is taken down). The nave has a centre and two side aisles, and has consequently four rows of columns—twenty, and two pilasters, in each row: these columns are also granite, 32 Roman palms high, with Corinthian capitals, and bases of Carrara marble (the side columns are smaller). A line of small arches connects these columns at the top: above is a cornice, and over that the frieze of popes, as in the transept. Mehmet Ali made the late Pope a present of some very beautiful Oriental alabaster, which

is being worked into four columns, also 32 palms high, to enclose the old baldacchino, which was but slightly injured by the fire. There are four immense pilasters of it to ornament the principal doorway, and two smaller columns, with pilasters, for the chapel in which Tenebroni's statue of the late Pope is to be placed.

MEMS. ON THE NEW GLASGOW 'BUSES.

THESE are considerably roomier than the metropolitan ones, and are drawn by three horses abreast, separated by two poles. About a third, in centre, of the roof, is raised, so that you can walk upright in the central gangway. The sides of this raised portion are louvred, in bays; consequently the occasion for the windows being made to open is done away with: sash-margins are thus rendered unnecessary; and the plate-glass occupies the whole space between the uprights, giving the vehicle a light and elegant appearance. Along at the bottom of the louvres, each side, is a brass hand-rail, by which you guide yourself, instead of making free with the knees of gentle and simple, on your way in and out. The back end of the raised portion projects, with a hollowed slope, so as to form a little pent-house, which the conductor can take the benefit of in wet weather: the other end has a similar termination behind the driver's seat. The communication between conductor and driver is by means of a fixed clock-bell behind the driver's feet, which gives one good stroke on the conductor pulling a trigger. The fare is twopence, which will take you as far as from Charing-cross to the Bank. A Glasgow omnibus proprietor lately stated in a court there that London omnibuses pay no regard to the rule of the road,—a most palpable error: where would he find that rule better observed, whether in riding or walking, than in London: and what would Fleet-street and such thoroughfares be, if it were not most strictly complied with by the drivers of wheeled vehicles of every description?

JAR. WYLLSON.

TONE OF ARCHITECTURAL WRITERS.

MY name being mentioned by Mr. Garbett in his last letter to your periodical, I wish, without entering into a defence of the "Pestilent Renaissance," to observe—that if he desires men to attend calmly and seriously to arguments, or assertions rather, in favour of any theory—he should adopt a more rational, quiet, and considerate mode of advocating it.

Renaissance will not lose its charms because Mr. Ruskin denounces it as "pestilent," nor will the Pantheon cease to affect all minds capable of being affected, because Mr. Garbett pronounces it "a monument of mental impotence below that of the rudest tribe that carves calabashes." The tone of diction which marks Mr. Ruskin's works, and now apparently Mr. Garbett's, can only injure whatever is good in them; and, until a calmer and more diffident spirit inspires their sentences, I, for one, even had I the power, would certainly decline a controversy on any subject, as I think this imperious, dogmatic style of writing, an impediment to the discovery of actual truths.

J. B. W.

IRISH LEAD MINES.—The lead mines of Coolarra, county of Monaghan, have been let to a mining company from Cornwall, at a royalty of one-fifteenth, and are said to be a very profitable speculation.

SEWERS.—WITH A DIFFERENCE.—The following were the tenders for sewers at Anerley, for the National Freehold Land Society: Mr. G. Elkington, architect:—

Detbick	2,640
Hill	3,251
Taylor and Porter	3,152
Brown	3,122
Smith	2,989
Murray	2,979
Sidwell	2,935
Tarrant	2,896
Becks	2,773
Ashton	2,704
Taylor and Son	2,350